

by Audrey Snyder

# The Rhythm Reader

**LEVEL I**

**A Practical Rhythm Reading Course**

This course is designed to be used with the handy play-along trax, orchestrated by Audrey Snyder, and available in cassette and CD format. See the back cover for a complete listing of publications available.

**École Dugald School  
543 Holland St.  
Dugald, MB R0E 0K0**

 **HAL•LEONARD®**  
CORPORATION  
7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

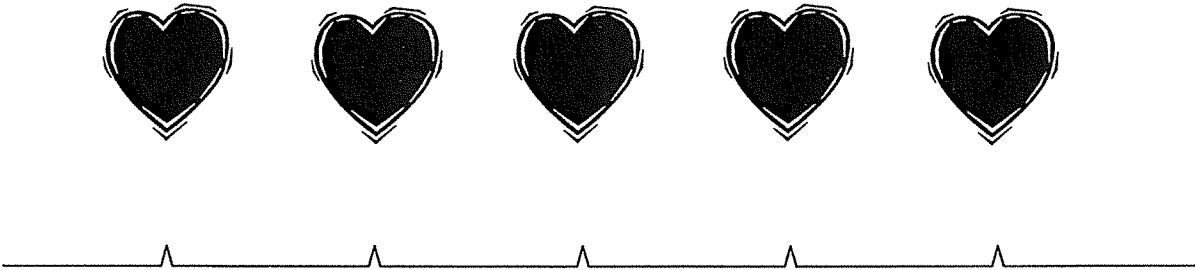
*The original purchaser of this book has permission to photocopy the following pages for instructional use only. Any other use is strictly prohibited.*

Copyright © 1997 by HAL LEONARD CORPORATION  
International Copyright Secured All Rights Reserved

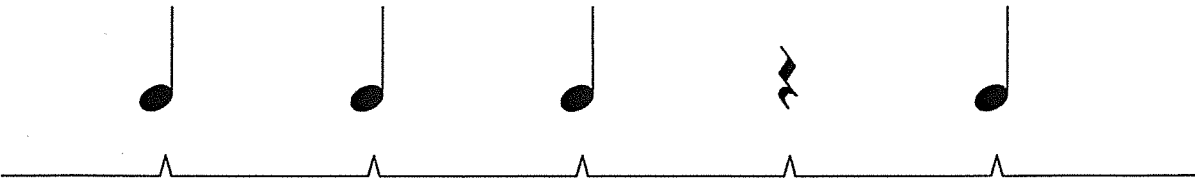
Visit Hal Leonard Online at  
[www.halleonard.com](http://www.halleonard.com)

# THE BEAT

As you know, your heart beats with an even pulse. It beats fast when you are running and slowly when you are resting, but it always beats evenly.

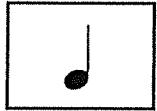


In music, the **beat** is the *steady pulse* which underlies all music played, sung or heard. When the music is written down, composers assign music notes and rests to represent the beat.



# QUARTER NOTE AND QUARTER REST

Composers often assign the **quarter note** and **quarter rest** to represent the beat.



Quarter Note

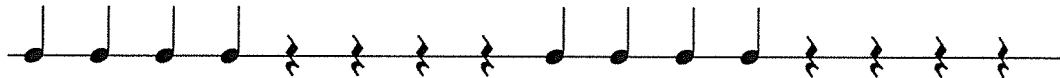


Quarter Rest

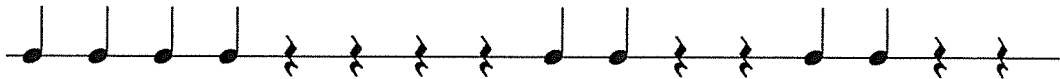
In this case, each quarter **note** represents one beat of *sound* to be played or sung. Each quarter **rest** represents one beat of *silence*.

Count, tap, pat or clap these notes and rests. Keep the beat steady!

EXERCISE  
**1**



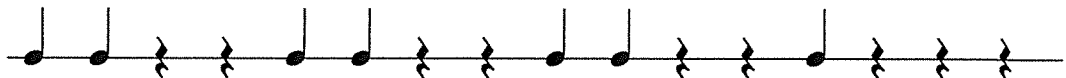
EXERCISE  
**2**



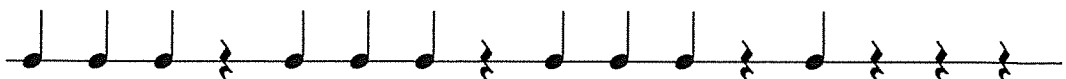
## TEMPO

**Tempo** is the *speed* with which the beat moves. Do these exercises first at a slow tempo and then at a fast tempo. Don't forget to keep the beat steady!

EXERCISE  
**3**

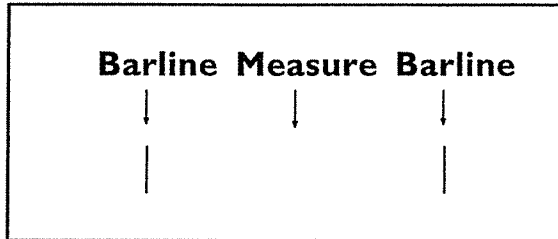


EXERCISE  
**4**



# MEASURE

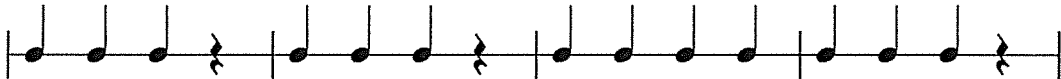
Composers use **barlines** to group music notes and rests together. The space between two barlines is called a **measure**.



Depending upon the way in which the composer wishes the music to sound, he or she will decide the number of beats to be put in each measure. Any number of beats may be grouped in a measure.

There are four beats per measure in the exercises below. Count, tap, pat or clap these notes and rests. Remember, notes represent sound. Rests represent silence.

EXERCISE  
**5**



The composer will put a “**fine**” **double barline** (||) to indicate the *end* of a piece of music.

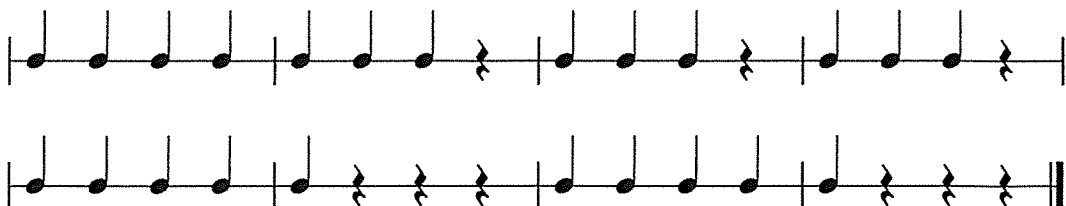


Double Barline

*(go on  
to next  
line)*

EXERCISE  
**6**


TRACK  
**2**



# METER SIGNATURE

## THE FEEL OF FOUR

A **meter signature** (sometimes called a **time signature**) is located at the beginning of each piece of music. There are two numbers, one above the other. The meter signature does *not* indicate a fraction such as in mathematics. Instead, each number has its own separate meaning:



The *top* number tells us *how many beats will be in each measure*.

The *bottom* number tells us *which kind of note gets one beat*. In this case, since 4 means quarter note, each quarter note (♩) and each quarter rest (♩̣) will represent *one* beat.

**EXERCISE**  
**7**

### WOOLY MYSTERY RHYTHM

**EXERCISE**  
**8**

**TRACK**  
**3**

# REPEAT

The composer uses the repeat sign symbol to tell us that a section of music should be *repeated*.



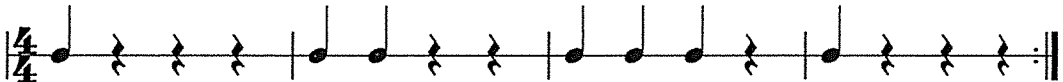
Repeat

EXERCISE  
**9**

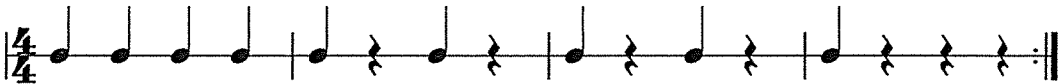


Two dots by the dou-ble bar-line mean we should re - peat.

EXERCISE  
**10**

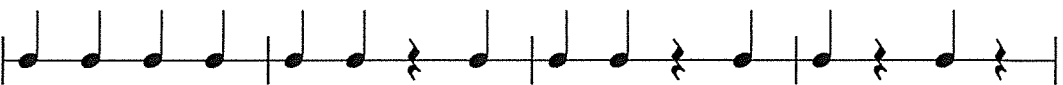
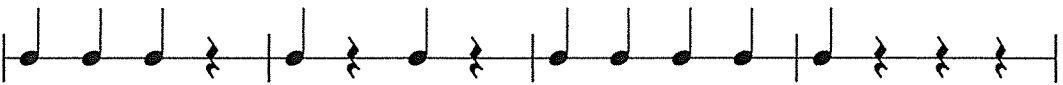
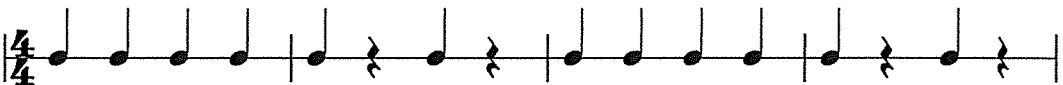


EXERCISE  
**11**



EXERCISE  
**12**

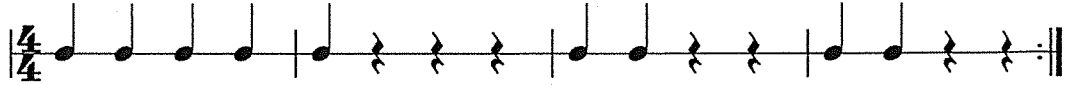
TRACK  
**4**



# REVIEW AND CHALLENGE

EXERCISE  
**13**

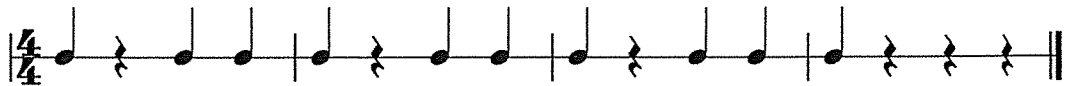
TRACK  
**5**



Try to keep the beat steady, steady.

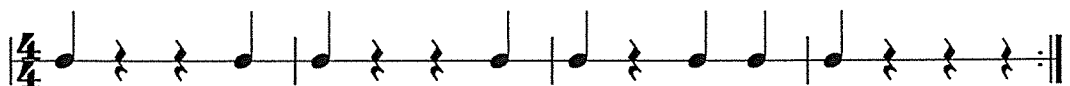
EXERCISE  
**14**

TRACK  
**6**



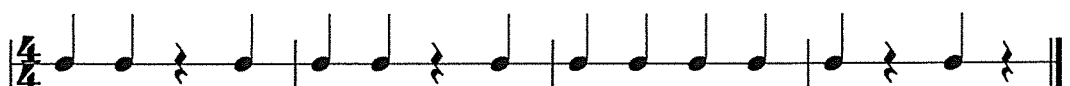
EXERCISE  
**15**

TRACK  
**7**



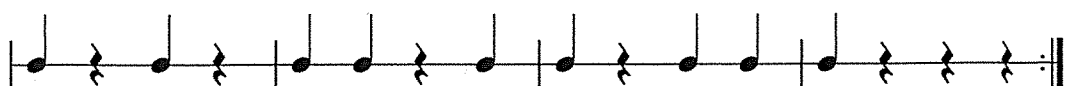
EXERCISE  
**16**

TRACK  
**8**



EXERCISE  
**17**

TRACK  
**9**



# HALF NOTE AND HALF REST

Each **half note** indicates *two beats of sound* in  $\frac{4}{4}$  time.

Each **half rest** indicates *two beats of silence* in  $\frac{4}{4}$  time.

## NOCTURNAL MYSTERY RHYTHM

EXERCISE  
**18**

EXERCISE  
**19**

There are four beats in a measure in 4 - 4 time, and half notes get two beats in 4 - 4 time.

EXERCISE  
**20**

TRACK  
**10**



EXERCISE  
**21**

Musical notation for Exercise 21 in 4/4 time. The first staff contains four measures: a half note on G4, a whole rest, a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, a quarter note on A4, a quarter note on G4, a whole rest, a quarter note on F4, a quarter note on E4, and a quarter note on D4. The second staff contains four measures: a quarter note on D4, a quarter note on E4, a quarter note on F4, a quarter note on G4, a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, a quarter note on A4, a quarter note on G4, a whole rest, and a double bar line.

EXERCISE  
**22**

Musical notation for Exercise 22 in 4/4 time. The first staff contains four measures: a half note on G4, a whole rest, a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, a quarter note on A4, a quarter note on G4, a whole rest, a quarter note on F4, a quarter note on E4, and a quarter note on D4. The second staff contains four measures: a quarter note on D4, a quarter note on E4, a quarter note on F4, a quarter note on G4, a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, a quarter note on A4, a quarter note on G4, a whole rest, and a double bar line.

EXERCISE  
**23**

Musical notation for Exercise 23 in 4/4 time. The first staff contains four measures: a quarter note on G4 with an accent, a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, a quarter note on A4, a quarter note on G4, a whole rest, a quarter note on F4, a quarter note on E4, and a quarter note on D4. The second staff contains four measures: a quarter note on D4 with an accent, a quarter note on E4, a quarter note on F4, a quarter note on G4, a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, a quarter note on A4, a quarter note on G4, a whole rest, and a double bar line.

EXERCISE  
**24**



Musical notation for Exercise 24 in 4/4 time. The first staff contains four measures: a quarter note on G4, a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, a quarter note on A4, a quarter note on G4, a whole rest, a quarter note on F4, a quarter note on E4, and a quarter note on D4. The second staff contains four measures: a quarter note on D4, a quarter note on E4, a quarter note on F4, a quarter note on G4, a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, a quarter note on A4, a quarter note on G4, a whole rest, and a double bar line. The third staff contains four measures: a quarter note on D4, a quarter note on E4, a quarter note on F4, a quarter note on G4, a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, a quarter note on A4, a quarter note on G4, a whole rest, and a double bar line. The fourth staff contains four measures: a quarter note on D4, a quarter note on E4, a quarter note on F4, a quarter note on G4, a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, a quarter note on A4, a quarter note on G4, a whole rest, and a double bar line.

# RITARDANDO

A composer uses the word **ritardando** to indicate that the tempo of the music should become *gradually slower*. In written music it is often abbreviated, **ritard.** or **rit.**

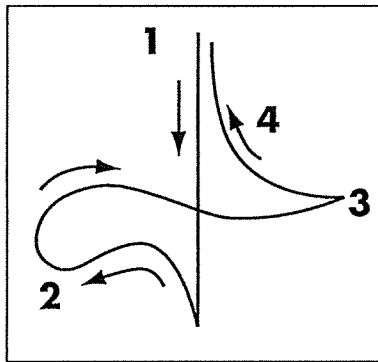
EXERCISE  
25

Musical notation for Exercise 25 in 4/4 time. The notation consists of four staves. The first staff begins with a 4/4 time signature. The melody is composed of eighth and quarter notes with rests. The second staff continues the melody. The third staff includes a rest. The fourth staff concludes with the instruction *ritard.* and a double bar line.

EXERCISE  
26  
TRACK  
12

Musical notation for Exercise 26 in 4/4 time. The notation consists of four staves. The first staff begins with a 4/4 time signature. The melody is composed of eighth and quarter notes with rests. The second staff continues the melody. The third staff includes a rest. The fourth staff concludes with the instruction *rit.* and a double bar line.

# CONDUCTING $\frac{4}{4}$ TIME

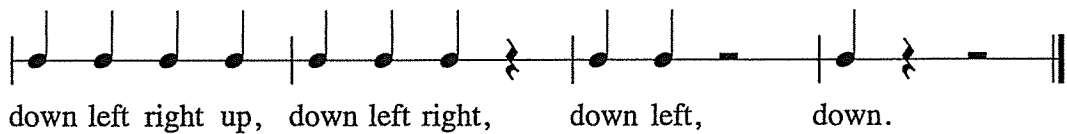
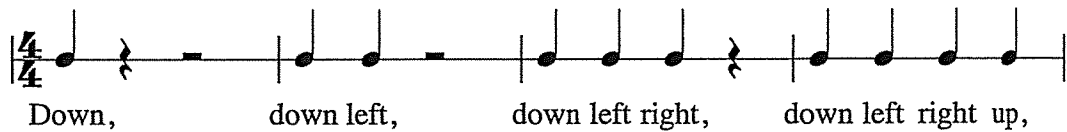


Practice conducting this beat pattern as you count or tap these exercises.

EXERCISE  
**27**



EXERCISE  
**28**



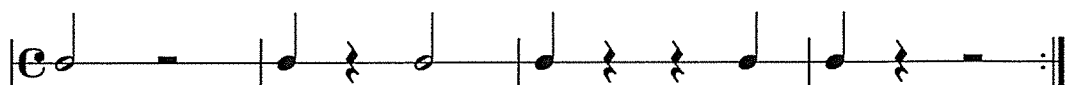
# METER SIGNATURE COMMON TIME

Common time means the same as  $\frac{4}{4}$  time.



Common Time

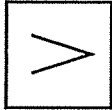
EXERCISE  
**29**



TRACK  
**13**

# ACCENT

A composer places an **accent** above or below a note to indicate that the note should be *emphasized* or given *extra stress*.



Accent



Accented Quarter Notes

The feel of the music will change, depending upon where accents are placed.

## EXERCISE 30

## EXERCISE 31

## EXERCISE 32

### TRACK 14

# REVIEW AND CHALLENGE

EXERCISE  
**33**  
TRACK  
**15**

*rit.*

## COUNTRY LIVIN'

EXERCISE  
**34**  
TRACK  
**16**



Yee Haw!

EXERCISE  
**35**  
TRACK  
**17**

Yee Haw!

# DOTTED HALF NOTE

Each **dotted half note** indicates *three beats of sound* in  $\frac{4}{4}$  time.

Three beats of rests are indicated as  or 

**EXERCISE**  
**36**

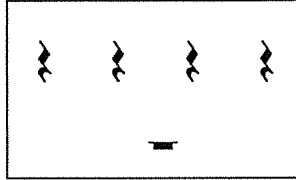
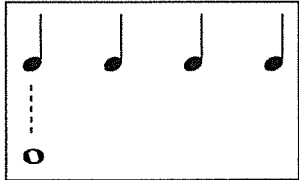
**EXERCISE**  
**37**

**TRACK**  
**18**

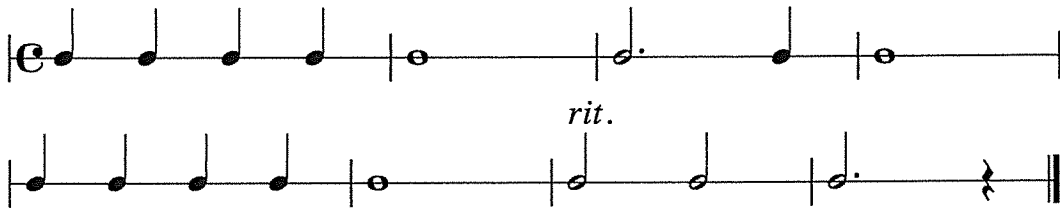
# WHOLE NOTE AND WHOLE REST

○ Each **whole note** indicates *four beats of sound* in  $\frac{4}{4}$  time.

▬ Each **whole rest** indicates *one silent measure*.

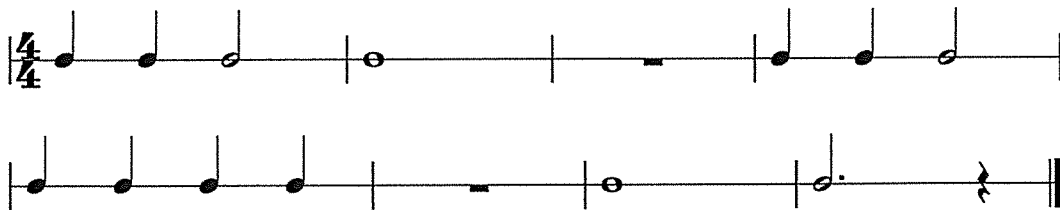


EXERCISE  
**38**



*rit.*

EXERCISE  
**39**



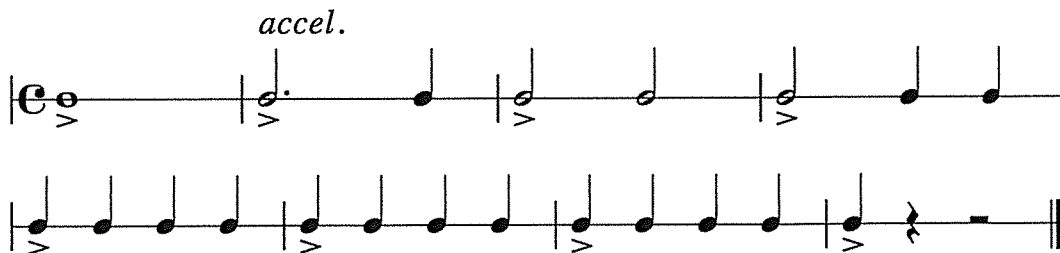
# ACCELERANDO

A composer uses the word **accelerando** (sometimes abbreviated *accel.*) to tell us that the music should become *gradually faster*.

## TRAIN TRAX

EXERCISE  
**40**

TRACK  
**19**



# FERMATA

A composer will place a **fermata** above a note to indicate that it should be *held longer* than its usual length.



Fermata

**EXERCISE 41**

**EXERCISE 42**

# A TEMPO

**A tempo** means to return to the *original tempo*. A composer will often use it following a ritardando or a fermata.

**EXERCISE 43**

**TRACK 20**



# REVIEW AND CHALLENGE

## HOLIDAY MONARCH MYSTERY RHYTHM

EXERCISE  
**44**  
TRACK  
**21**

Exercise 44 consists of four staves of music in common time (C). The first three staves show a rhythmic pattern of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The fourth staff continues this pattern and includes a fermata over the final note, with the instruction *rit.* above it.

EXERCISE  
**45**  
TRACK  
**22**

Exercise 45 consists of two staves of music in common time (C). The first staff includes the instruction *accel.* above it. The rhythm consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a whole note C5.

EXERCISE  
**46**  
TRACK  
**23**


Exercise 46 consists of two staves of music in common time (C). The first staff includes the instruction *rit.* above it. The rhythm consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a whole note C5. The second staff includes the instruction *a tempo* above it and continues the pattern with quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a whole note C5.

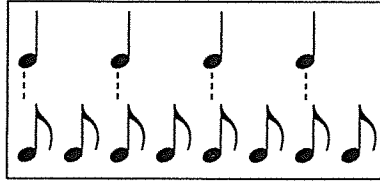
EXERCISE  
**47**  
TRACK  
**24**

Exercise 47 consists of two staves of music in common time (C). The first staff includes the instruction *last time rit.* above it. The rhythm consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a whole note C5. The second staff continues the pattern with quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a whole note C5.

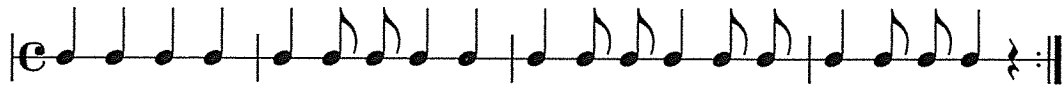
# EIGHTH NOTES

Two **eighth notes** together (♪♪) equal one beat in  $\frac{4}{4}$  time. Each individual eighth note represents one half ( $1/2$ ) beat.

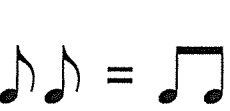
  
 $1/2 + 1/2 = 1$

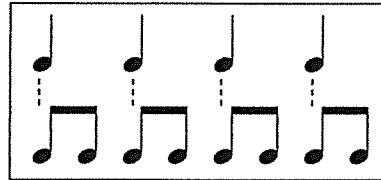


EXERCISE  
**48**



Another way to indicate two eighth notes is with a **beam** (♪♪) instead of two flags (♪♪).





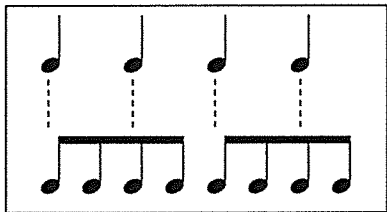
EXERCISE  
**49**

TRACK  
**25**



# GROUPING MORE EIGHTH NOTES

To indicate that there are more than two eighth notes in a row, a composer will often beam them all together.



EXERCISE  
**50**

Musical notation for Exercise 50 in 4/4 time. The first measure contains a quarter note, a beamed eighth-note pair, and a quarter rest. The second measure contains a beamed eighth-note pair, a quarter note, and a quarter rest. The third measure contains a quarter note, a beamed eighth-note pair, and a quarter note. The fourth measure contains a quarter note, a beamed eighth-note pair, and a quarter rest.

EXERCISE  
**51**

Musical notation for Exercise 51 in common time. The first measure contains a quarter note, a quarter rest, and a quarter note. The second measure contains a quarter note, a beamed eighth-note pair, and a quarter rest. The third measure contains a quarter note, a quarter rest, and a beamed eighth-note pair. The fourth measure contains a quarter note, a beamed eighth-note pair, and a quarter note. The fifth measure contains a beamed eighth-note pair, a quarter note, and a quarter note. The sixth measure contains a beamed eighth-note pair, a quarter note, and a quarter note. The seventh measure contains a quarter note, a beamed eighth-note pair, and a quarter note. The eighth measure contains a quarter note, a beamed eighth-note pair, and a quarter note. The ninth measure contains a quarter note, a beamed eighth-note pair, and a quarter note. The tenth measure contains a quarter note, a beamed eighth-note pair, and a quarter note. The eleventh measure contains a quarter note, a beamed eighth-note pair, and a quarter note. The twelfth measure contains a quarter note, a beamed eighth-note pair, and a quarter note.

## SNOOZE ALARM MYSTERY ROUND

EXERCISE  
**52**

TRACK  
**26**

Musical notation for Exercise 52 in 4/4 time. The first measure is circled with a 1 and contains a quarter note, a quarter note, a quarter note, and a quarter note. The second measure is circled with a 2 and contains a quarter note, a quarter note, a quarter note, and a quarter note. The third measure contains a quarter note, a quarter note, a quarter note, and a quarter note. The fourth measure contains a quarter note, a quarter note, a quarter note, and a quarter note. The fifth measure contains a quarter note, a quarter note, a quarter note, and a quarter note. The sixth measure contains a quarter note, a quarter note, a quarter note, and a quarter note. The seventh measure contains a quarter note, a quarter note, a quarter note, and a quarter note. The eighth measure contains a quarter note, a quarter note, a quarter note, and a quarter note. The ninth measure contains a quarter note, a quarter note, a quarter note, and a quarter note. The tenth measure contains a quarter note, a quarter note, a quarter note, and a quarter note. The eleventh measure contains a quarter note, a quarter note, a quarter note, and a quarter note. The twelfth measure contains a quarter note, a quarter note, a quarter note, and a quarter note.

# REVIEW AND CHALLENGE

EXERCISE  
**53**

TRACK  
**27**

Exercise 53 consists of two staves of music in common time (C). The first staff contains four measures: a quarter note, an eighth note, a quarter note, and a quarter rest; a quarter note, an eighth note, a quarter note, and a quarter rest; a quarter rest, an eighth note, a quarter note, and a quarter note; and a quarter note, an eighth note, a quarter note, and a quarter note. The second staff contains four measures: a quarter note, a quarter note, a quarter note, and a quarter note; a quarter note, an eighth note, a quarter note, and a quarter note; a quarter note, an eighth note, a quarter note, and a quarter note; and a quarter note, an eighth note, a quarter note, and a quarter note.

EXERCISE  
**54**

TRACK  
**28**

Exercise 54 consists of three staves of music in common time (C). The first staff contains four measures: a quarter note, a quarter note, a quarter note, and a quarter note; a quarter note, a quarter note, a quarter note, and a quarter note; a quarter note, a quarter note, a quarter note, and a quarter note; and a quarter note, a quarter note, a quarter note, and a quarter note. The second staff contains four measures: a quarter note, a quarter note, a quarter note, and a quarter note; a quarter note, a quarter note, a quarter note, and a quarter note; a quarter note, a quarter note, a quarter note, and a quarter note; and a quarter note, a quarter note, a quarter note, and a quarter note. The third staff contains four measures: a quarter note, a quarter note, a quarter note, and a quarter note; a quarter note, a quarter note, a quarter note, and a quarter note; a quarter note, a quarter note, a quarter note, and a quarter note; and a quarter note, a quarter note, a quarter note, and a quarter note. The word "rit." is written above the third measure of the third staff.

## ROCKIN' RHYTHM

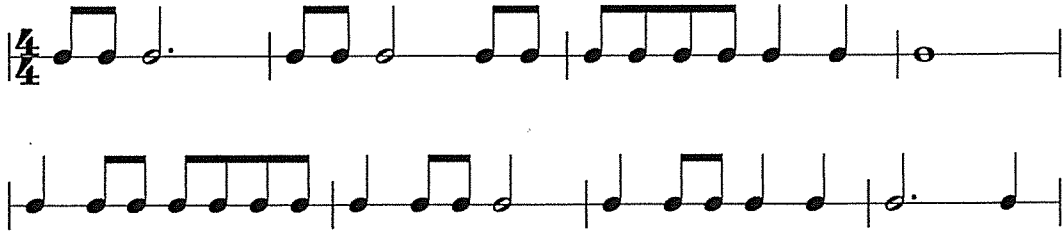
EXERCISE  
**55**

TRACK  
**29**

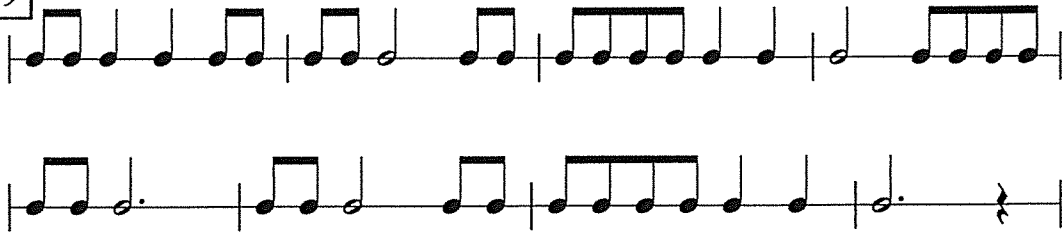
Exercise 55 consists of five staves of music in 4/4 time. The first staff contains four measures: a quarter note, a quarter note, a quarter note, and a quarter note; a quarter note, a quarter note, a quarter note, and a quarter note; a quarter note, a quarter note, a quarter note, and a quarter note; and a quarter note, a quarter note, a quarter note, and a quarter note. The second staff contains four measures: a quarter note, a quarter note, a quarter note, and a quarter note; a quarter note, a quarter note, a quarter note, and a quarter note; a quarter note, a quarter note, a quarter note, and a quarter note; and a quarter note, a quarter note, a quarter note, and a quarter note. The third staff contains four measures: a quarter note, a quarter note, a quarter note, and a quarter note; a quarter note, a quarter note, a quarter note, and a quarter note; a quarter note, a quarter note, a quarter note, and a quarter note; and a quarter note, a quarter note, a quarter note, and a quarter note. The fourth staff contains four measures: a quarter note, a quarter note, a quarter note, and a quarter note; a quarter note, a quarter note, a quarter note, and a quarter note; a quarter note, a quarter note, a quarter note, and a quarter note; and a quarter note, a quarter note, a quarter note, and a quarter note. The fifth staff contains four measures: a quarter note, a quarter note, a quarter note, and a quarter note; a quarter note, a quarter note, a quarter note, and a quarter note; a quarter note, a quarter note, a quarter note, and a quarter note; and a quarter note, a quarter note, a quarter note, and a quarter note.

EXERCISE  
**56**

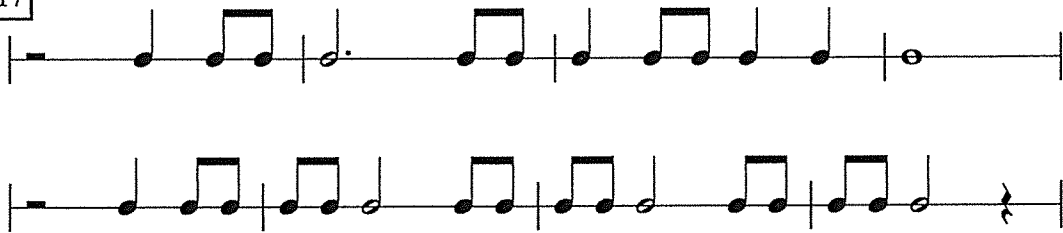
TRACK  
**30**



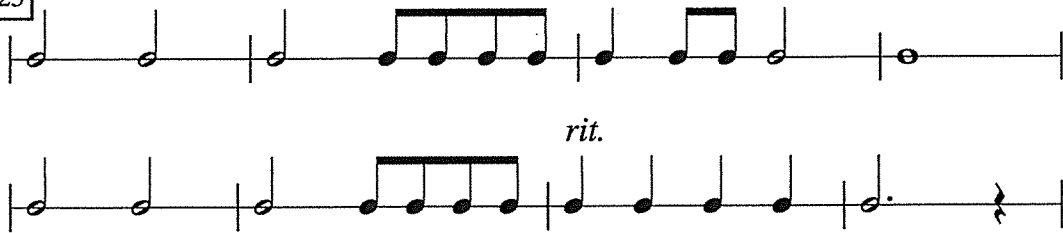
9



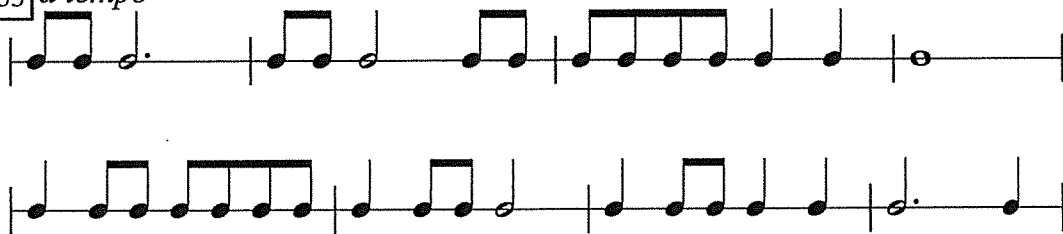
17



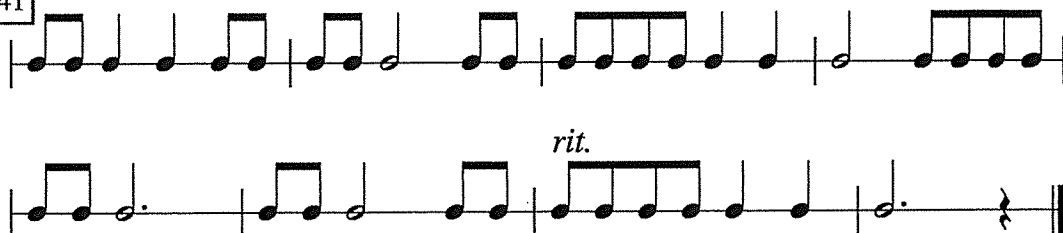
25



33 *a tempo*



41



# METER SIGNATURE

## THE FEEL OF TWO

**2**  
**4**

There are only *two* beats in each measure.

Each quarter note (♩) or quarter rest (♩) gets one beat.

♩ = ♩ = ♩

♩ = 1 beat = ♩

♩ = 2 beats = —

EXERCISE  
**57**

2/4

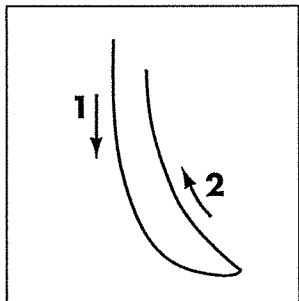
## SHALL WE DANCE? MYSTERY RHYTHM

EXERCISE  
**58**

TRACK  
**31**

2/4

# CONDUCTING $\frac{2}{4}$ TIME



**EXERCISE**  
**59**

$\frac{2}{4}$  Down up, down up, down - up, down,  
down up, up, down up, down.

**EXERCISE**  
**60**

$\frac{2}{4}$  [Musical notation for Exercise 60]

**EXERCISE**  
**61**

**TRACK**  
**32**

$\frac{2}{4}$  [Musical notation for Exercise 61]

# PICK UP NOTE

A **pick up note** (sometimes called **anacrusis**) is one or more notes which come *before* the first full measure of music.

EXERCISE  
**62**

EXERCISE  
**63**

EXERCISE  
**64**

EXERCISE  
**65**

EXERCISE  
**66**

EXERCISE  
**67**

TRACK  
**33**



# REVIEW AND CHALLENGE

## BRASS BLITZ

EXERCISE  
**68**  
TRACK  
**34**

Musical notation for Exercise 68, Track 34. It consists of three staves in 2/4 time. The first staff starts with a quarter note, followed by a half note, and then a series of eighth notes with rests. The second and third staves continue the eighth-note pattern.

EXERCISE  
**69**  
TRACK  
**35**

Musical notation for Exercise 69, Track 35. It consists of four staves in 4/4 time. The first staff features a half note, a quarter note, and a quarter rest. The second and third staves contain eighth-note patterns. The fourth staff includes a *rit.* marking.

EXERCISE  
**70**  
TRACK  
**36**

Musical notation for Exercise 70, Track 36. It consists of four staves in 2/4 time. The first staff starts with a quarter note, followed by a half note, and then eighth notes with rests. The second and third staves continue the eighth-note pattern. The fourth staff ends with a double bar line.







# METER SIGNATURE

## THE FEEL OF THREE

**3**  
**4**

There are *three* beats in each measure.

Each quarter note or quarter rest gets one beat.

|   |             |   |
|---|-------------|---|
|  | = 1 beat =  |  |
|  | = 2 beats = |  |
|  | = 3 beats = |  |

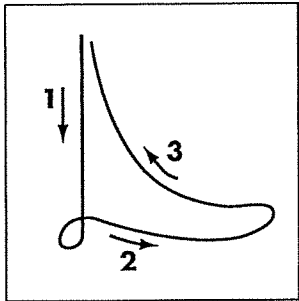
EXERCISE  
**71**

EXERCISE  
**72**

EXERCISE  
**73**

TRACK  
**37**

# CONDUCTING $\frac{3}{4}$ TIME



**EXERCISE 74**

$\frac{3}{4}$  Down right up, down - right, down up, down-right-up,  
 down, down up, down right up, down.

**EXERCISE 75**

$\frac{3}{4}$  Musical notation for Exercise 75, consisting of two staves of music in 3/4 time.

**EXERCISE 76**

**TRACK 38**

$\frac{3}{4}$  Musical notation for Exercise 76, consisting of four staves of music in 3/4 time. The notation includes dynamic markings: *rit.* (ritardando) and *a tempo*.

# CHANGING METERS

The composer will sometimes change the number of beats per measure *within* a piece of music.

Remember to keep the beat steady.

**EXERCISE**  
**77**

Musical notation for Exercise 77, consisting of three staves. The first staff starts in 4/4 time with a half note, followed by two eighth notes, and a quarter note. The second staff continues with a quarter note, followed by two eighth notes, and a quarter note. The third staff starts in 3/4 time with a half note, followed by two eighth notes, and a quarter note. The fourth staff continues with a quarter note, followed by two eighth notes, and a quarter note. The fifth staff starts in 4/4 time with a half note, followed by two eighth notes, and a quarter note. The sixth staff continues with a quarter note, followed by two eighth notes, and a quarter note. The seventh staff starts in 4/4 time with a half note, followed by two eighth notes, and a quarter note. The eighth staff continues with a quarter note, followed by two eighth notes, and a quarter note. The piece ends with a double bar line.

**EXERCISE**  
**78**

Musical notation for Exercise 78, consisting of four staves. The first staff starts in 4/4 time with a half note, followed by two eighth notes, and a quarter note. The second staff continues with a quarter note, followed by two eighth notes, and a quarter note. The third staff starts in 2/4 time with a half note, followed by two eighth notes, and a quarter note. The fourth staff continues with a quarter note, followed by two eighth notes, and a quarter note. The fifth staff starts in 4/4 time with a half note, followed by two eighth notes, and a quarter note. The sixth staff continues with a quarter note, followed by two eighth notes, and a quarter note. The seventh staff starts in 2/4 time with a half note, followed by two eighth notes, and a quarter note. The eighth staff continues with a quarter note, followed by two eighth notes, and a quarter note. The piece ends with a double bar line.

**EXERCISE**  
**79**

**TRACK**  
**39**

Musical notation for Exercise 79, consisting of two staves. The first staff starts in 2/4 time with a half note, followed by two eighth notes, and a quarter note. The second staff continues with a quarter note, followed by two eighth notes, and a quarter note. The third staff starts in 3/4 time with a half note, followed by two eighth notes, and a quarter note. The fourth staff continues with a quarter note, followed by two eighth notes, and a quarter note. The fifth staff starts in 4/4 time with a half note, followed by two eighth notes, and a quarter note. The sixth staff continues with a quarter note, followed by two eighth notes, and a quarter note. The piece ends with a double bar line.

# REVIEW AND CHALLENGE

EXERCISE  
**80**  
TRACK  
**40**

Musical notation for Exercise 80, Track 40. It consists of four staves of music in 3/4 time. The first staff starts with a treble clef and a 3/4 time signature. The melody consists of quarter notes and eighth notes with various rests and accents. The piece ends with a double bar line.

EXERCISE  
**81**  
TRACK  
**41**

Musical notation for Exercise 81, Track 41. It consists of four staves of music in 4/4 time. The first staff starts with a treble clef and a 4/4 time signature. The melody features quarter notes, half notes, and dotted notes. The piece concludes with a change in time signature to 2/4 and then back to 4/4, ending with a double bar line.

EXERCISE  
**82**  
TRACK  
**42**

Musical notation for Exercise 82, Track 42. It consists of four staves of music in 2/4 time. The first staff starts with a treble clef and a 2/4 time signature. The melody is characterized by eighth notes and quarter notes with frequent accents and slurs. The piece ends with a double bar line.

# SIXTEENTH NOTES

Flagged:                      Beamed:

$1/4 + 1/4 + 1/4 + 1/4 = \text{same} = 1 \text{ beat}$

**EXERCISE**  
**83**

**EXERCISE**  
**84**

**EXERCISE**  
**85**

**EXERCISE**  
**86**

**EXERCISE**  
**87**

**TRACK**  
**43**

EXERCISE  
**88**

3/4

*rit.*

EXERCISE  
**89**

2/4

EXERCISE  
**90**

3/4

EXERCISE  
**91**



2/4

# REVIEW AND CHALLENGE

EXERCISE  
**92**

TRACK  
**45**

3/4

*rit.*

## ROCK-N-TWO

EXERCISE  
**93**

TRACK  
**46**

2/4

EXERCISE  
**94**

TRACK  
**47**

C